# NOTES FROM THE VOID

## The A Void Collective Fanzine

Issue One, Summer 2025

FREE

**INSIDE**

3: Weesy
4: Joy Disposal Unit
5: ÜLV
6-7: The Kids Are Alright: *Gluw, Introverts & Shooting at Fires lead the charge for the next generation*
8: Dodo Appreciation Society
9: Maevis Darkhorse
10: The Keepers
11: Marabar Caves
14: The Death of Summer
15: Take Me To The Doctor

### OUR MANIFESTO

The A Void Collective believes that no-one should be excluded from performing their music in public simply because of their neurotype, disability, age, or inexperience. We believe that someone playing their first gig is as valuable as someone playing their thousandth, and that the age of a performer doesn't have any bearing over how good they are or whether they should be given good gigs.

We understand that some neurotypes and mental health conditions make it harder for musicians to find opportunities, that the way some of us are wired makes 'networking' or 'getting out there' an impossible task, and that being unable to constantly harass promoters for a show means that the gigs don't come.

We also understand that some music being made is deemed too 'weird' to be given the good gigs by some promoters, and that is wrong. Just because a musician is making something a long way from what's classed as 'normal' doesn't mean they should be relegated to the outer edges of open mic nights - they should be on the bills at proper gigs, with their name on the poster.

We are a group of musicians from different bands and with different skills, some of us are awful at networking, but that's ok, because some of us are amazing at it. Our skills complement one another, and we make decisions on how to proceed collectively. We aim for full inclusivity, to give valuable shows to the people who are ignored by the people who are currently putting on the 'big gigs'.

We stand against ageism, ableism, exclusion, and favouritism. We stand for the overlooked.

We want to make each gig something that's valuable for the acts playing, something that will be more long lasting for them than just another half hour on a stage. We live stream wherever we can, get photos taken, record the show if possible. We have an etiquette guide that we ask everyone to abide by, a list of things that makes the show easier for everyone and as stress free as possible. Once the show has ended we can do things for the acts who have performed, whether it's recording them cheaply (or even free), helping with instrument repairs, or enabling them to go and do what we do elsewhere, we try to keep adding value to their experience.

Put simply, we want to be what we think should exist already, and we feel there's a void.

## Fighting the Hate of Reform

There's no denying how horrible it is to know that the language of division and hatred worked on the electorate of Northampton in the recent council elections. Instead of thinking about bin collection and potholes, a sizable number of our neighbours and co-workers decided they would rather vote for a party led by a tobacco stained novelty pint holder and his millionaire chums. Seemingly showing zero understanding of how politics work, and which politicians have power were, a large number of headbangers decided to tackle the bogeyman of immigration by voting for the people who will be in charge of their libraries and swimming pools for the next four years.

So we've ended up with a gang of fascist clowns in charge of our local council. Firstly, let's join together in a hearty "FUCK YOU" to these grubby chancers who are more obsessed with pronouns on emails than actually doing their jobs. If Reform councils across the country are anything to go by, we can look forward to four years of jaw dropping ineptitude with 'anti-woke' rhetoric distracting from their lack of ability. Why waste time fixing roads or making sure bins get collected on time when you can screech about LGBTQ+ flags instead? Why fix the hazardous air we are all forced to breathe when it's much easier to describe wind farms as 'woke' and perform such mental gymnastics that you convince yourselves that solar energy is terrible but fossil fuels are great!

We stand firmly against the hatred of Reform. Where they wish to divide we will unite, we are inclusive, we are a safe place for our LGBTQ+ neighbours, we will never ever endorse the performative cruelty and stupidity of Nigel Farage and his Far Right party. We can only hope that 4 years of uselessness running local councils will convince the nation that Reform aren't the answer come the next election, but the future isn't looking bright.

*Nigel Farage in Number 10 would be a catastrophe for the UK, let's keep on fighting to show our colleagues and fellow Northamptonians that inclusion will always beat division.*

# WEESY

*We catch up with the Shoetown Floyd*

Weesy, originally the solo project of their vocalist, met when they were in different bands. A shared vision brought them together into the psych behemoth they are now. We asked them a few questions.

**A Void**: What do you make of the local Northampton scene?
**Weesy**: We've had a pretty positive experience with the Northampton scene, some lovely gigs and funny experiences, all the chaos and unpredictability that comes with gigging in a local scene.

**A Void**: If you wanted to give people an idea of what you sounded like, who would you say your influences were?
**Weesy**: So, so, so many things! As players, we come from so many backgrounds, from Vulvpeck to Radiohead to Nirvana to King Gizzard and even Eric Johnson! But I'd say without a doubt Pink Floyd is our biggest inspiration as a band.

**A Void**: What's the thing you've done so far that you've liked the most, that you're most proud of?
**Weesy**: To be honest, we've played a few gigs now, but nothing beats just getting in the rehearsal room.

**A Void**: What's next for Weesy? Where do you go from here?
**Weesy**: We've been writing and recording our next project, with a plan to release it this summer. We're very excited for this, and we think it captures us as instrumentalists and songwriters as a collective. I think it's come together quite nicely.

*Weesy are playing the Black Prince on the 17th of July, 2025*

*https://linktr.ee/weesypls*

## JOY DISPOSAL UNIT

**A Void**: What has your experience of the Northampton scene been like?
**Andrew**: In general, very good, and A Void Collective is making it better. In an era of bands and artists self-promoting on social media, the idea of a collective is very important. The more we can help each other locally, the better. Meeting Alex and Steve from ÜLV has been a godsend. We were like Gatsby; alone, tragic and eternally patient. The boys from ÜLV were our Daisy Buchanan.
**Simon**: Despite having a band for years, we didn't have much experience of anything pre-COVID. We were just doing a basement thing. By the time we hit 40 we were like: “Shall we do something with this?” It wasn't until we were asked to play the Umbrella Festival that we started to get involved. We sent Marley and Tina from the UFO our 1st EP which, despite sounding like it was recorded in a skip in the middle of the Grand Canyon, they liked. We've been gigging fairly regularly ever since. Generally, most people have been accommodating around Northampton once we got over the first hurdle, but I echo Andrew’s sentiments about A Void Collective.
**A Void**: How did the band form?
**Andrew**: We've been around for years under different names, always Simon and I and whoever we could press-gang into joining us. We played our first gig in a friend's garage in our hometown of Bishop Auckland and played three covers, something we would never do now; Cracking Up by Jesus and Mary Chain, Killing of a Flashboy by Suede and some shite by Ocean Colour Scene (not our choice!)
**A Void**: Who are you influenced by?
**Simon**: I grew up during Britpop so Pulp and Suede were initially massive infuences, then later I got into the Fall; after years of thinking they were shite they just clicked one day. Lyrically, I think they’re really funny, totally unique, and I think that’s when I turned the corner. You can't rip them off though; it's way too obvious, people will just think you are Aldi Fall. Nowt wrong with Aldi though, you go in for some crisps and come out with a cement mixer.
**Andrew**: Sonic Youth, MBV, JAMC and lots of goth and grunge stuff. I’m as much influenced by the things I hate in music.
**A Void**: What’s the best thing you’ve done to date?
**Andrew**: I'm proud that we got the band up and running again in 2023 after years of being dormant, at least in the sense that we weren't gigging.
**Simon**: Anytime I nail the solo at the end of Joy Dispenser I feel proud, I think I have a 60% hit rate.
**A Void**: Which other bands are you enjoying at the moment?
**Simon**: I've been listening to a lot of more recent stuff over the last year or so; you can't just be stuck in the past. I love Mannequin Pussy and Shame's Drunk Tank Pink album is great. I've had Fat White Family on a lot recently as well.
**Andrew**: I think the band all like Shame, and we’re fans of Protomartyr, Alvvays and Fontaines DC. Locally, there are loads of great bands, many of which have played Void Collective shows.
**A Void:** What’s coming up next?
**Both**: Futility, bitterness, cynicism, inept musicianship, bursts of joy... and gigs.

*JDU play the Black Prince on the 17th of July*
*https://www.instagram.com/joydisposalunit*

# ÜLV

*(pronounced "uh-lv")*

We asked Steve, ÜLV bassist, some questions...

*What has your experience of the Northampton scene been like?*

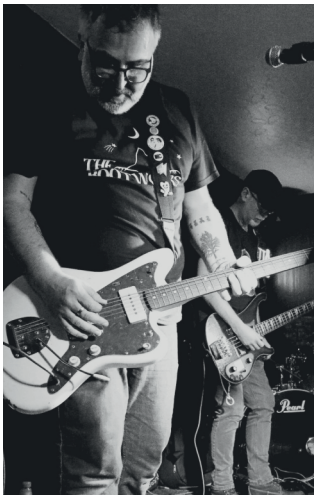
"The Teyn" has a lot more genuine local talent than a lot of much larger towns. Most of the promoters and venues seem to actually give a damn about them too. Where they don't, that's where A Void step in.

*How did the band form?*

I'd just moved back to NN full time and was looking for something constructive to do. I replied to Alex's advert looking for a bassist. He'd already written most of a few songs. We ended up releasing one as a single within a few weeks. It's been a similarly manic release schedule ever since.

*Be honest, who are you influenced by?*

I've always seen myself primarily as a guitarist, but more comfortable and competent on bass. Stylistically I'll pull in influences from anything and everything. Mentally I refer to our songs as "The ABBA one", "The Queen One", the "Muse" one etc. as non-ironic aide-memoires.



In terms of attitude, Fugazi. They did things on their own terms and never compromised themselves.

*What's the best thing you've done to date?*

We've been playing together under two years, have released two albums and an EP, any of which I can listen to like any of my all time favourite records and feel not just enjoyment but pride too, without any embarrassment.

*What's coming up next?*

Who knows? We've cracked out around 30 bangers in under two years so we already have a wealth of material to draw on for an entertaining gig. We need to build that second studio in Bali based on the profits rolling in from Spotify*. After that, who knows...

*Which other bands are you enjoying at the moment?*

The Dodo Appreciation Society are doing something that no-one else is doing, or possibly can do. Joy Disposal Unit's songs make me chuckle and thrash along at the same time. They're funnier than they realise. Or at least, I hope they're supposed to be funny.

*ÜLV play the Black Prince on the 17th of July*

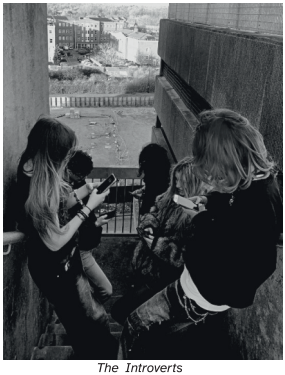
*https://linktr.ee/ulv_with_an_umlaut*

**the band has pulled all their music from Spotify on ideological grounds.*

# The Kids Are Alright:

*How young bands such as Gluw, The Introverts, and Shooting At*

A few weeks ago, a couple of members of the Collective spent an evening at the Northampton College Summer Concert, held at the Roadmender. In what can only be described as a jaw-droppingly audacious move, the organisers ran three stages simultaneously, cramming 4 song sets from almost 30 bands and solo acts into a mere 4 hours. On paper, this sounds horrifying, but in practice it was brilliant, as we dashed from room to room to try to catch at least some songs by the bands we wanted to see. What could have been an evening of bad cover versions played by inexperienced young people turned out instead to be a treasure trove of future talent. Amongst the dozens of bands we saw, **Cherry Twilight** stood out, presenting a skeletal mixture of (to these ears at least) My Bloody Valentine and NYC legends Versus. Other bands, such as **Seem** and **The Pink Umbrellas** showed that there's a tremendous amount of talent waiting to break through into the 'proper' music scene in Shoetown.



*The Introverts*

And why shouldn't there be? No music scene can survive without new talent being injected constantly, and the current crop of young bands (while still rough around the edges) are something special.

We've hosted a handful so far at A Void, giving stage time to **Shooting at Fires**, **The Introverts** and **Gluw**. Shooting at Fires are a chaotic ball of energy, often leaving such niceties as playing in time or singing in tune to one side in their single-minded pursuit of having a good time on stage. With seemingly Spinal Tap levels of misfortune when it comes to keeping hold of a drummer, they've gone through three in their three gig career to date, performing with a backing track played from a laptop when they debuted at the Lab. A second gig at the Black Prince saw them playing a plum support slot but lose their first drummer altogether. Their second drummer appears to have simply ghosted them on the eve of their Solstice Festival appearance (an appearance sadly cut short by rain). Here's hoping it's

# The Future Of Shoetown Music is Safe

*Fires are bringing a fresh blast of energy into the local scene.*

third time lucky with their latest sticksman.

*Gluw*

The Introverts are, true to their name, quiet and unassuming offstage, and to a degree, onstage as well. Their music, whether by accident or design, combines the glacial cool of Stereolab or Broadcast with the guitar histrionics of Pixies. There's a hint of shoegaze in there as well. They're already at the point where their original songs are outstripping their covers in terms of quality, Their performance at the College Summer Concert showed a huge growth in their confidence when compared to their debut at the Lab, and their bass player adding backing vocals is a great move.

Gluw have a fistful of originals scattered throughout a set of covers, and they need to concentrate on those because they're so good. Vocalist Lily, also in Cherry Twilight, has a voice that sets her above a lot of other local acts, and the band presents with the ramshackle charm of Sebadoh, the bare bones songs being allowed to breathe without being smothered in layers of fuzz. They're great now, and they're going to be superb in the future.

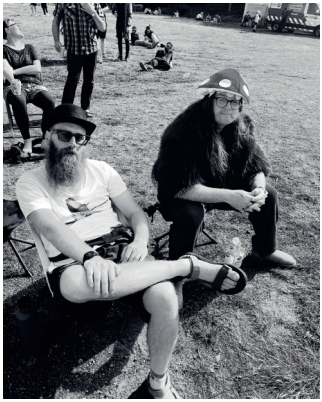
The A Void Collective will continue to provide a stage for these young bands, giving them the first 'proper' gigs we all wish we'd had.

*Shooting at Fires*

*https://www.instagram.com/gluwtheband/*
*https://www.instagram.com/introvertsbandofficial/*
*https://www.instagram.com/shootingatfires/*
*https://www.instagram.com/seem_theband/*
*https://www.instagram.com/thepinkumbrellasuk/*

# The Dodo Appreciation Society

*All Hail the Dodo!*



The Dodo Appreciation Society are uniquely peculiar, loving Aerosmith and claiming they're nearer to Aqua than Tool. Depending on who you ask, you'll get a different story about how they formed, with Neil (vocals and guitar) claiming he found Sam (drums) sitting in Northampton town centre with a sign saying 'Dodo', while Sam insists the Universe formed them. We suppose both things could be true.

Their influences are just as contrary, with Sam saying "I draw upon the dark side of the force. I'm being serious. There's a Star Wars comic where Palpatine says 'The Force is venom' which resonates with me. I have venom within me that comes out when I'm on the drums.", while Neil goes for "I am influenced by everything I've ever seen and heard - I always have my inspiration switched on permanently, but there is a massive list of direct Influences: Captain Beefheart, Spike Milligan, Brian Wilson, Syd Barrett, Willem De Kooning, George Carlin, Andy Kaufman, Wes Anderson - Ornette Coleman, Frank Zappa... my fave genres are Prog, Death Metal and Free Jazz."

Loved by music fans in Northampton, the feeling is reciprocated by the band, "We have felt embraced and played some of our best gigs in Northampton. It's lovely to see that there is a scene and it appears to be thriving" says Neil. Sam adds, "There's some good venues in this neck of the woods! Plus heroes like A Void Collective and Picky Promotions who help the dodos spread their dodoness".

With their debut album, "Animal Frequencies" releasing on the 4th of July, and plenty of gigs coming up, audiences in Northampton will have plenty of opportunities to join the chant of "All hail the Dodo"

*The Dodo Appreciation Society play the Black Prince on the 17th of July*

*thedodoappreciationsociety1.bandcamp.com/*

# Maevis Darkhorse *Dark folk, with a saw*

"It was like standing on the edge of a high diving board, knowing I was going to have to jump off. Nervous does not cover it. I closed my eyes and had this weird out-of-body experience as this voice filled the pub". Maevis Darkhorse's account of her first time singing live will surely strike a chord with many fellow musicians, that feeling of panic and no way out. Being a female vocalist has only added to the challenge; "As someone who is quite new to singing (but at the same time absolutely had to find a way, for mental health reasons), finding the right people to work with, in a male dominated music world, has been a winding path."

Maevis Darkhorse are a folk duo of Russ singing and playing guitar, and Maevis singing and playing musical saw. Their influences are varied, ranging from classic folk singers like Sandy Denny, Anne Briggs and Shirley Collin to the indie sounds of their youth such as The Cure, Pixies, and Bauhaus. "I guess all of it is thanks to John Peel. He was like my religion and I learned to play the saw by trying to play along with every song he played on his show."

Bauhaus being from Northampton, how does Maevis find the local scene? "Challenging, nerve-wracking & frustrating at times," says Maevis, before continuing, "That said there have been enough lovely, supportive people to help me along the way". And how did the band begin? "I was singing acapella at an open mic at The Lab and Russ rolled in. We have a common love of tragic trad folk songs; that was what Maevis Darkhorse was founded on, 14 months ago"

"I feel pretty marginalised by my mental health. I guess the way it affects me most is with my confidence & self-belief & connection", says Maevis, when asked about the barriers that are present in her musical life, "But luckily, my singing seems to be a self-contained unit, that remains unaffected by all the other shit that is life. If I can just start singing I can escape all that other stuff".

Having played a couple of A Void events now, what's next for Maevis? "A gig at a festival in Naseby at the beginning of August - Red Pyramid Festival"

*You can find out more about Maevis at facebook.com/profile.php?id=615763105133487*

# The Keepers

*Rivalling the Fall for former members!*

Seven Questions for Keepers' frontman, Jordan Jones

*What has your experience of the Northampton scene been like?*

It's been mixed I would say, at one point we were very in favour, however as of 2021 I'd say that has changed, it's been hard for us locally to get gigs in Northampton, so we'd always have to travel to Milton Keynes. Recently, being involved with AVC, it's been wonderful to gig again, and feel part of something.

*How did the band form?*

I formed the band about 10 years ago when I went to college, I was a solo act and wanted a band sound for some very early keepers songs, it started off as my backing group and snowballed into The Keepers.

*Influences?*

Me personally it's The Beatles, Bob Dylan, David Bowie, Suede, The Smiths, The Stone Roses, Supergrass, Roxy Music and 10cc.

*What's the best thing you've done to date? This can be anything you're proud of.*

For me the proudest recording is Another Night; I love that

record and can't wait to play it live again. Also releasing our own 7" and playing in Paris. Still being a band after all this time is pretty damn impressive.

*Are you from a marginalised group? If so, how has this impacted your musical career?*

About 2 years ago I was diagnosed with Bipolar Disorder. If anything, I do credit some of those hypomanic episodes to being able to drive my insane ideas, however I can also be incredibly irritated and angry which has probably come out in the past at the wrong times. It's possible people will have that colour their opinion of me which could be the reason we've struggled with gigs. But I do music now for a living... no love lost!

*What's coming up next?*

We're currently in a new phase, celebrating our older stuff, getting our sound right, and currently working on 3 albums at once!

*Which other bands are you enjoying at the moment?*

Locally I really enjoy King's Gambit, ÜLV, Joy Disposal Unit, Dodo Appreciation Society, Beings, Gogo Loco, WOAHGETTER and The Vandervalls

*thekeepersuk.bandcamp.com*

# Marabar Caves

*Age is just a number*

Tony and Bill, the frontmen of Marabar Caves, have been playing in bands together since they were teenagers in 1978. Starting in Great British Hope, they formed Marabar Caves in 1984, getting back together in 2019. Seen dancing down the front of practically every local show, Tony and Bill are legends in Northampton, a town with a music scene that, according to Bill, eclipses the size of the town by a good margin. Asked who he rates locally, Bill mentions ÜLV, Joy Disposal Unit and the “retro vibe” of Killer Saucers from Hell, though they both tend to gravitate to individual songs and live shows.

Bill is open about the influence of the Clash on their music, “Absolutely love the energy and commitmen they played with. Great songs too. I think Mick Jones was pivotal as he kept moving things forwards as he showed in his full glory on later albums and with BAD. We try to play with their energy when supporting punk bands such as XSLF.” We can confirm that more than match that energy!

Since reforming, the band hasn’t rested on past glories, “We've recorded some good songs since we got back together in 2019. I'm proud of them and also that we can feel that we improve with each gig.”

Marabar Caves will be back on stage in September, when they play DentFest. Keep an eye out for anything else that gets slotted in in the meantime, they’re an astoundingly good live act.

*instagram.com/marabarcavesofficial*

Duston Triumph

*03 JUL 2025*

# A Strange Night at the Squirrels

**By NIX NENE**

The Squirrels in Duston, usually a haven for cover bands is tonight host to something rich and strange; two bands from Northampton who play their own music. It is also the 2nd leg of the Europa League semi-finals, a fact that will no doubt remain irrelevant considering the avant-garde music on display.

The exotic creatures on this evening's bill are Joy Disposal Unit (Endangered) and ÜLV (Critically Endangered). They've set up underneath a dartboard and are standing on the oche; either very brave or foolish when you're this close to extinction. Let's hope the locals aren't sharpening their arrows.

JDU arrive with zero fanfare, muttering something about a dead bass player. Understandable in this climate. The replacement bassist stumbles on the oche and looks suitably annoyed. Who left that there? They begin. Playing with a cold fury, and indifferent to the indifference of the crowd, they churn through a noisy set, played fast and with little or no pauses between songs. Imagine a gothier, noise-rock, leather-averse Ramones, who never learned to count. The crowd are loving it. These days it's popular to enjoy local bands "le porc sejant sinister"; left ear on the bands, eyes on the footy. And it works! Who says men can't multi-task? Now and again a cheer goes up and one can only assume it's got nothing to do with the action on screen. JDU shudder on, unperturbed, and the set ends on a slow-building noise epic called 'Bastard's Soirée'. Apt really.

Next up is ÜLV, and the dead bass player joke finally makes sense as the angry man in the hat remains on stage. Scowling with concentration, pain, or perhaps the memory of a deeply held grudge, bass player Steve is formidable; locked in with the pummeling drum machine in a way that Andrew Eldritch of the Sisters would appreciate. Singer and guitarist Alex is equally impressive, attempting to marshal an enormous pedalboard and stamping on it like a man tamping out invisible embers. It looks tough but he clearly knows what he's doing. Indeed, it does feel like organised chaos and crucially, like the best music, seemingly on the verge of falling apart. At one point during ÜLV's set I glance out of the window to see a clown car pull up and what looks like an entire darts team spill out onto the carpark. They take one look into the pub and mouth a collective "For fuck's sake!" before hopping back in the car and speeding off. Their loss, I suppose, as ÜLV reach the fuzzed-out crescendo of 'Behind the Door'.

What was the music like? Does it matter? It didn't belong and it wasn't welcome. How did the bands feel? They seemed sanguine enough in the face of this great apathy, already on to the next thing and the thing after that, bolstered by a grim resolve never to play 'Sex on Fire'. The experiment has failed and next week we'll be back to watching bands like 'Hard Shoulder' or 'Bollard' playing 'classic-indie-floor-fillers'. Still, at least Man United won.

Reuters

# THE RIGGED GIG

*A satirical short story*
*by Ross Hetherington*

Dissatisfied, the guitarist of Le Wasp stared at his tuner, the only movement of his body the minute tweaking of his machine heads. Abaddon stared at him himself, as the bottle of Newcastle Brown slanting downwards to his lips slowly exchanged fluid for air.

Events seemed to be repeating themselves. It was as if God, finished with some esoteric cassette, had reached and turned it over to reply from the start. Another Battle of the Bands the line-up unchanged from Luton six months ago on the stage tonight in Northampton. Perhaps indeed God (he and his bandmates in Vicarruptor's ultimate - though ultimately illusionary - foe) could be conceived (symbolically, at least) to be testing their Satanic faith with an endless torment of repeated gigs (and, on past experience, rigged gigs at that)? Yes: tourney's upon a darkling plain, infinitely extending into a undying night replete with the clash of cymbals. Yeah, sounded good.

But did faith in Satan merely defy the life of the Holy Spirit, or also point to a new spirituality? True, and with genuine potency, perhaps? Abaddon had oft mused on this question, supine upon his bed covers in the attic room he occupied-bodily, at least- at his parent's house, while his dark cogitations roamed aloft. Considering this, his thoughts returned to Vicarrupter's set earlier - against his will, for anxiety again recurred with them. What had he seen as he looked to Belialmaul's amp? A trick of the light streaming through his brown aviator shades? For, in the midst of that scene tinted umber and tan, suede and russet, as the maelstrom of blast beats and riffage defiled all who listened with the Beast's transgressive truth, he could have sworn something emanated from the grill of the Vox, oozing slowly like a red tar, five fingers sliding to the earth. Abaddon shook his head and put down the voided bottle. He was sixteen now, and should be past childish fancies. It was simply that his wrath-lust (a phrase of his own coining) for the de-sanctification of the audience had been so incandescent that it had caused some slight hallucination. Yes, that seemed right.

He picked up his next bottle, already lined up for him by a silently grim Belialmaul, and looked towards the band who had preceded them, both tonight and months ago. Freud Shredder. This time, they had organised the whole event. They had done this despite the suspected shenanigans of Le Wasp, and had even offered to start the bill once again. Good guys. And, though he knew it a shameful break with metal orthodoxy, he had found vague pleasure in the ostensibly weak indie-rock they proffered. Was it the heady notes of spite he seemed to find in the singer's crooning missives on the soiled status of current society? Perhaps the squealing stabs of their guitarist - his strangely handsome face transformed into a vicious crescent moon that shined grimly over proceedings once on stage, partially occluded by storm-black hair? Some may refer to the Dionysian poundings of their youthful drummer. But most acutely for Abaddon, it was the remorseless pulse of their sphinx-like bassist, called forth by repetitive, down-stroked whippings of his strings.

There the four stood now, at the back of the hall staring intently upon the stage. A grin upon each of their faces...

Abaddon spun back round. His thoughts surged, and he ripped the glasses downwards by the arm. Belialmaul looked at him concerned, 'Eric, are you alright, mate?'

What are we doing? - came the unbidden thought. Diabolism! Am I stupid?!

Abaddon's eyes darted. Le Wasp's guitarist nodded. The aloof singer gave a single nod in return and faced the crowd. 'Okay.'

Freud Shredder smiled as one, far from the stage. The guitarist raised a gold plectrum aloft; the light was caught on it, and on something within the shadowed recess of the amp. Abaddon realised evil was abroad the earth tonight. His mouth opened to cry. As the hand reached the strings, hellfire exploded and no other sound was heard.

# The Death of Summer

*John from the band fills us in*

The band started with me and the original bass player, we are old school friends and have been in and out of various bands together throughout the years. We were both out for some time, not playing in a band and I got in contact, saying I am desperate to play again and had some new songs I wanted to run through. We played down the old big noise studio (which is sadly not there anymore) to run through the songs, and Ben Gordeller was working at the time at the big noise studio. he heard us playing the songs, said next time we were in, set up a drum kit and he would jam along. The next time we were in we set up a drum kit and Ben jammed along with the songs we were working on. It was amazing forgot how much I missed playing in a full band. We knew after that we had to find a drummer and do this properly. After that there was a drum teacher that rented a room at big noise studio we asked him if anyone wanted to join a band and he asked his students Dylan said 'yes'. Our first session playing together was amazing, instantly clicked and we all really got on. We played as a 3-piece for a while, and we recorded an album which we put our heart and soul into, but by the time we finished there were a lot of life issues going on and we stopped playing for a long time.

We all knew how much time we'd put into recording the album, so we needed to gig again and release it. We got talking again and we got back together in 2019 We practised loads, did the album artwork and did some videos for some of the songs off the album all ready to promote the album ready for 2020 to be eventually released that year... what could go wrong?
I went on holiday in Feb 2020 with all intentions when I got back to gig loads and finally release the album. I flew back early March 2020 and the whole world changed.

About 2023 me and Dylan were back playing again but the bass played had other commitments so couldn't join us. We realised we could do this as a duo and worked out a way to play our songs that way. We will be finally releasing the album on 31st October 2025.

The best thing we have done so far is recording the album. It's taken a while, but it's been amazing. We didn't do it easily or quickly, but that made the songs so much better and made us play better. A true labour of love and the best thing we've done to date. Next up is to do a lot more gigs, finalise the artwork for the album, and promote the album for its release date on 31st October 2025.

Northampton music scene always been cool. We are lucky to have 3 amazing music venues that put a lot of original bands on because there are a lot of bars in town that only really put on covers bands/ tribute acts. The Lab, the Black Prince and the Garibaldi are amazing music venues without these places there wouldn't be a local music scene. I do worry about the current climate for the venues surviving and the promoters to keep putting the nights on. Everyone is struggling so its understandable, hopefully things will get better; these venues need to stay open, they are a vital part of the local scene. There are loads of great local bands, and I've been especially enjoying Woahgetter, Beings, Bloody/bath, Lame, Joy Disposal Unit, ULV, and Headswitcher.

*facebook.com/thedeathofsummerband/*

# Take Me To The Doctor

*Rhythm Killers*

*Take Me To The Doctor are Liam (drums) and Rebecca (bass and vocals), Here's Liam to tell you more...*

The band formed in 2023 after another band we formed fell through. We just carried on as a duo. We wanted to pursue different things and because we are together it was easy for us to just carry on as a duo, using pedals to make up for the loss of guitar. Soundwise, we're influenced by bands such as Skating Polly, Nirvana and My Chemical Romance.

Rebecca is also enjoying Wisp and I'm enjoying Architects.

Our experience of the Northampton scene has been quite limited but that's because there are so many talented bands, so you gotta stand out. It's very friendly though.

The best thing we have done to date was open at the Unjudged and Unleashed Festival in Coventry, which we are opening again this year on the 26th of July at 12 noon.

We hope to record more stuff in August and September, when the weather will be cooler. We have recorded and released individual tracks so far because we want to get material out there as soon as possible so people can hear our songs. We feel like if we waited to get them all recorded then released it might take too long and we don't want people to forget about us. We do think an EP is on the cards, if not this year then hopefully next.

*Find TMTTD's socials here https://linktr.ee/takemetothedoctor*

Want to play at an A Void Collective event? Drop us a line via linktr.ee/avoidcollective

a void collective presents
The Keepers
ÜLV
Joy Disposal Unit
Shooting At Fires
live at The Lab
members free, non-members £1
27th Feb
donations to the bands welcome

A VOID COLLECTIVE PRESENTS...
THE DODO APPRECIATION SOCIETY
MARABAR CAVES
MAEVIS DARKHORSE
INTROVERTS
PLUS SPECIAL GUEST BEN DALE
LIVE AT THE LAB
24/4/25
ENTRY FREE
£1 NON-MEMBERS

A VOID COLLECTIVE PRESENTS
ÜLV
Joy Disposal Unit
at
AUDIO WORKS
14th of June

A void Collective PRESENTS
TAKE ME TO THE DOCTOR
THE DEATH OF SUMMER
ÜLV
GLUW
THE LAB
TWENTY SIXTH OF JUNE
£1 on the door, members free

UNSCENE YOUTH presents
"a local concert for local people"
Joy Disposal Unit
ÜLV
Weesv
The Dodo Appreciation Society
£8 adv
£10 door
running order will be randomly decided on the night
17th July
BLACK PRINCE